

Group III turn $\frac{1}{2}$ L. about - turn R.

" TV swing ft. to R. side

R. hand out in front.

Hands + fingers R. Shake out - 1m.

L. " " - 1m.

Repeat R. + L. - - - 2m.

Stretch fingers + relax (2 hds.) 4x - 2m.

Clench fists (pycnopated) " 4x - 2m.

Wrists up + down (8 cls.) - - - 2m.

" in + out " - - - 2m.

R. H. \odot out-4, + in 4 " - - - 2m.

L. H. " " " " " " - - - 2m.

R. H. finger exercise - - - 2m.

L. H. " " - - - 2m.

R. H. pull up from floor (6 cls.) 2m. $\frac{3}{4}$

R. H. " down " (6 cls.) 2m.

L. H. ditto 4m.

Repeat R. (fast-time) 2x " 4m.

" L. " " " 4m.

Alternate Together (start R. high) 4x - 4m.

Pull out + in 4x " 4m.

"Little Ball" R (from L. to R.) 2x 4m.

" " L. (" " R. L.) 2x 4m.

Alternate R. L. R. L. 8m.

\odot R. - elbow out. 4x 4m.

" L. " " 4x 4m.

\odot R. " in. 4x 4m.

\odot L. " " 4x 4m.

Lift to a Knee on last-2 \odot 's

Shoulders - R. Shoulder up, down. 8x - 2m.

L. " " " " 2m.

Both " slowly 4x (coming to stand) 4m.

20
m.

8m.

48m.

$\frac{3}{4}$

20

Chest - ptwide stand - 2A out to side

Chest + pull sled. L. + R. - 8x - 2m. 2 } $\frac{3}{4}$

Arms + Torso - Stroking w. blk. of hd.

R.A. mov. 1st - 4x 1 4

L.A. auto. 1st - 4x — 4

Push turn

Push to L. w. R.A. — 1m.

" " R. " L.A. — 1m.

" " L. " R.A. + turn L. - 1m.

Reverse — 3m.

Horizontal slp. L. 2m.

" " R. + L. 4m.

slap ax push w. sw. turn — 2m.

" " " " " " — 2m.

Repeat all from push turn - 16m.

(Quick change of ft. between)

Group travels out clockwise round room

"Little Pig" slp. forew. (towards walls - 1.2.3) } 1m.

with 1 turn R. on suspension lift. (4.5.6) } $\frac{6}{8}$

Repeat 3x till back in place — — — 3m.

travelling R. - slp. ax L. + hop (1.2.3) slp. R. } 1m.

+ side (4.5.6). leaning R (2A + L. leg pt. L. } 1m.

Repeat

jump (1.2.) hop (3) jump (4.5) hop (6)

Repeat 2m.

Box in
20 = 20

A Theme

An idea of movement, shape, sound, color, or line which can be developed through the following procedures

- | | | |
|------------------|----------------|------------------|
| 1. Progression | 4. Contrast | 7. Diffusion |
| 2. Diminution | 5. Alternation | 8. Clarification |
| 3. Ornamentation | 6. Inversion | 9. Distortion |

Any one which may be varied rhythmically by changing the timing, intensity, or extensivity to produce an infinite variation of rhythmic expressions which can be patterned into a Composition.

Creative Dancing

Lesson 1, Oct. 5th

Books to read:

Modern Dance - John Martin
 Rhythm Book - Elizabeth Waterman
 America Dancing - John Martin
 Pictures in "New York Times" & "Christian Science Monitor"
 Journal of Health & Physical Education
 Dance Observer - (magazine) - \$1 a year.

Assignment: Outline of Chapt. 8 -
 "The Trump Book" - Coleman

The main thing is to know how to write and how to read rhythms - first learn the values of the notes.

For an ordinary ^{steady} march step the drummer taps for every step. But if the drum beats were to come at every other step - just half as fast - the notes would be half notes:

Notes that go 3 times as fast as quarter notes are called triplets:



When our sense of rhythm has consciously encompassed the least common denominators of rhythmic movements we can begin to carry rhythm by auditory & visual processes alone.

This stage makes possible 23

an appreciation of graphic plastic
& instrumental forms of expressions
for the rhythm these forms contain
are the counterpart of the rhythms
which occur in our own body
movements.

$\frac{2}{4}$ time is used in gallops & in two
foot skips. Characteristic time of
the polka.

R. Hise

HIRAM-CHARACTER TAP

Music - Kiddie Capers By - Nat Shulkret, Pollack and Sherman.

1. Enter from L. as follows in very sloppy fashion with hands clasped behind back.
Flap R. buck R. flap L. buck L. (1 meas.)
Flap R. L. R. and buck R. (1 meas.)
Repeat all starting L. and finish with R. ft. raised forward. (2 meas.)
Back flap R. and hop R. raising L. leg forward ($\frac{1}{2}$ meas.)
Reverse and repeat last $\frac{1}{2}$ meas. 3 times. ($1\frac{1}{2}$ meas.)
Turn L. on L. ft. shoving with R. by tapping on floor at side
7 times, then step R. facing front. (2 meas.)
2. Hop R. step back L. back Irish R. (1 meas.)
Hop R. swinging L. leg diagonally forward, step forward L.
Draw R. ft. up to L. and put weight on it. Step L. (1 meas.)
Irish with R. across in front of L. ($\frac{1}{2}$ meas.)
shuffle L. to side, step L. to side and close R. in front taking
weight on it. ($\frac{1}{2}$ meas.)
Immediately step L. to side and place R. heel out to R.
Brush R. ft. back and tap R. toe behind L. ft. (1 meas.)
Reverse last 4 meas. (4 meas.)
3. Flap L., shuffle ball change R.
Falling down stairs to L. starting R. ft. across in front of L.,
step L. to side, step R. behind L., step L. to side, step R. in
front of L. (2 meas.)
Step L., brush R. forward, brush R. back across in front of L.
and step R. in front of L. (1 meas.)
shuffle ball change L. and step L. (1 meas.)
Reverse last 4 meas. and finish by cutting R. ft. forward with L. (4 meas.)
4. Brush R. back and hop L.
Brush R. forward and hop L.
Brush R. back across in front of L. and hop L.
Tap R. toe across in front of L. (1 meas.)
Flap ball change forward R. L. (1 meas.)
Step R. across in front of L. and Ball change L. 3 times
moving to L. (1 meas.)
Step back L., back flap R., forward flap L. and cut L. ft.
forward with R. (1 meas.)
Reverse last 4 meas. (4 meas.)
5. Flap R. to R., close L. to R. and repeat (1 meas.)
Flap R., Irish with L. across in front of R. (1 meas.)
Do following making circle to R. and finish facing front -
Flap R., buck R., flap R. L. R., buck R. (2 meas.)
Reverse last 4 meas. finishing with 4 flaps (4 meas.)
6. Repeat first 6 meas. of step 2 (6 meas.)
Break - Flap L., shuffle ball change R., step R. and hold,
Leap L. and place R. heel diagonally forward to R. (2 meas.)

Very good for Ballnebbler but
no comparison with other terminology

R. Hill

1. Ballnebbler - Tap

2.

3.

One sound - weight is on one foot.
Touch other toe to floor without changing
wgt.

1. Ballnebbler - Step

2.

3.

One sound - change of wgt.

1. Ballnebbler - Hop

2.

3.

One sound - wgt. is ^{on} one foot. Spring into
air & land on same foot.

1. Ballnebbler - Leap

2.

3.

One sound - wgt. is on one foot. Spring
into air & land on opp. ft. The leap is
small.

1. Ballnebbler - fall

2.

3.

One sound - wgt. on one ft. lose balance
forward & catch wgt. on the other foot - with
an accent.

1. Ballnebbler - Chug

2.

3.

One sound - wgt. is on one or both ft.
jump or slip ~~feet~~. Keeping ft. (feet) in
contact with the floor. It is always
accented.

1. Ballwheeler - Pull

2.

3.

One sound - wgt. is on one ft. or both
ft. jump or ~~skip~~ slip backw. Keeping ft.
(feet) in contact with the floor.

1. Ballwheeler - heel L (or R)

2.

3.

One sound - wgt. L. Raise the L. heel
(toe remains on floor) & lower it
with an accent.

Two Sounds

1. Ballwheeler - Double

2.

3.

wgt. is on one ft. Brush toe of other ft.
forward & then backw. (note that there is no
change in wgt.) In practicing, start slowly
& gradually increase speed until the
double sounds as if it were "snapped
out", the accent coming on the backw.
brush. The count is "ah 1, ah 2, ah 3, ah 4

or

1. Ballmukher - Spunk

2.

3.

Wgt. is on one foot. Brush toe of other ft. forward & step on it (note change of wgt.) In doing a succession of spunks, keep the wgt. well forward & kn. relaxed - as the speed is increased the spunks become more springy & like a jump. Count: a1, a2, a3, a4.

1. Ballmukher - Ball change

2.

3.

A quick change of wgt. i.e. wgt. h; step on R. toe, step quickly onto h. The count is a1 & in a routine move he marked "ball change" (a-1)

1. Ballmukher - Toe-heel

2.

3.

Wgt. is on one foot. Brush toe of other ft. forward & then step on the heel (toe up). Count: a1

1. Ballmukher - Bandy-Turn R (or L)

2.

3.

Wgt. h. Step on R. toe (turned in pigeon-toed) immediately in front of L toe. Make a $\frac{1}{2}$ turn right on R toe to face back of room. This is always fall, by a step on L ft.

Ball R (or L)

1. Ballmasher - Ball R (or L)

2.

3.

Wgt. L. Spring off the L + kick R heel with L heel diagonally backw. right land on L foot. Count: 1. The best form is to raise the R diagonally backw. + make the L spring to meet it for the click.

1. Ballmasher - Cut-out L (or R)

2.

3.

Wgt. L. Hit L foot with R, taking wgt. on the R + kicking L forward or sidew. as designated. Count: 1

1. Ballmasher - Brush-back R (or L)

2.

3.

Wgt. L. Brush R toe diagonally backw. + then step R toe back of L heel. Count: 1

Four Samids

1. Ballmasher - Buffalo L (R)

2.

3.

Travelling sidew. L. Wgt. R

Leap L (sidew.) - - - - -

Double R (toe turned toward ft. wall) - - - + a

Leap R (back of L, + bring L ft. in front of R ankle) - - - - -



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